

THE PHILHARMONIC-SYMPHONY SOCIETY 1842 OF NEW YORK 1878

CONSOLIDATED 1928
ARTUR RODZINSKI, Musical Director

1943 ONE HUNDRED SECOND SEASON 1944

CARNEGIE HALL

THURSDAY EVENING, DECEMBER 16, 1943, AT 8:45

FRIDAY AFTERNOON, DECEMBER 17, 1943, AT 2:30

4043rd and 4044th Concerts

Under the Direction of

~~HOWARD BARLOW~~

LEONARD BERNSTEIN

Assisting Artist:

ALBERT SPALDING, Violinist

Due to a severe attack of influenza, Mr. Barlow is unable to conduct the concerts of tonight and tomorrow afternoon. Mr. Bernard Herrmann will conduct the Orchestra in the National Anthem and his own composition, "For the Fallen". Mr. Bernstein, Assistant Conductor, will direct the balance of the program.

December 16, 1943

Patrons who are unable to use their tickets kindly return them to the Philharmonic-Symphony Offices, 115 W. 57th St., or to the Box Office, Carnegie Hall, at their choice either to be sold for the benefit of the Orchestra Pension Fund, or given to the uniformed men through the local organizations instituted for this purpose. All tickets received will be acknowledged.

"Buy War Bonds and Stamps"

C#6273

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PROGRAM

BERNARD HERRMANN

"For the Fallen"

(First performance)

Conducted by the Composer

BRAHMS

Variations on a Theme by Haydn, Op. 56-A

DELIUS

"Paris, A Night Piece"

("The Song of A Great City")

INTERMISSION

BEETHOVEN

Concerto for Violin and Orchestra
in D major, Opus 61

I. Allegro ma non troppo

II. Larghetto

III. Finale: Rondo

ALBERT SPALDING

ARTHUR JUDSON, Manager

BRUNO ZIRATO, Associate Manager

THE STEINWAY is the Official Piano of The Philharmonic-Symphony Society

COLUMBIA AND VICTOR RECORDS

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“Paris, A Night Piece” (“The Song of a Great City”)
FREDERICK DELIUS

(Born at Bradford, England, January 29, 1862; died at Grez-sur-Loing, France,
June 10, 1934)

Delius' symphonic tribute grew out of a long sojourn in Paris, where he occupied an apartment in the Latin Quarter, wrote prolifically, and lived probably the serenest and happiest period of his life. His stay ended in 1896, so his “Song of a Great City,” composed in 1899, was something of a flashback to those happy days. One has only to recall the hardships of his early career and the recurring physical pain and total blindness of the last years to realize what the quiet Parisian interlude must have meant to this intensely subjective artist.

Delius left no clue to the emotional or dramatic sequence of the sketch, apart from his own impressionist technic and idiom, which ought to suffice. However, three writers long associated with him rendered explanatory notes. R. A. Streatfield, a close friend and devotee, wrote:—“‘Paris’ is a musical picture of the composer's impressions of the great city by night. It is no mere exercise in musical realism, though it displays a keen sense of pictorial effect. Rather it is a personal record of the feelings engendered by the contemplation of the sleeping city. It is a study of effects rather than of causes, and in this is a peculiarly characteristic example of Delius' attitude toward music, and of his employment of its resources.”

In strictly rhapsodic vein is the German effusion of Max Chop, who illuminated “Paris” in a series of monographs on contemporary composers, published in Leipzig in 1907:—“Enigmatic city! thou that slumberest when busy people press forward toward work and happiness, and awakest when the soft twilight colors all things with mystery. City of joy, of strange feelings, of loud music and of women, beautiful and rouged. City of mysteries! Unveiled only to him who, shunning the day, turns homeward only when the wan blue light of dawn appears, and who smiles in slumberland when the streets are awakened by the gray lights of morn.”

Herr Chop's glowing apostrophe would seem to apply more to Charpentier's vision of street life in the opera "Louise". As for Charpentier, Philip Heseltine, in 1923, gratuitously thwacks the French composer as a "vulgarian" in contrasting his tone picture with that of his friend:—

"There is no program to the work," he wrote, "nor is there any portrayal—scarcely indeed more than a suggestion of external things. For Delius, Paris is not so much the capital city of France as a corner

of his own soul, a chapter of his own Memoirs. The superficialities of *La Vie Parisienne* have been dealt with by Offenbach the trifler and Charpentier the vulgarian, with whom Delius would disdain competition."

Freely constructed, the work shifts repeatedly in tempo and mood. It begins with an Adagio passage in D major, 6-8, featuring a solo theme for oboe, and ends quietly, after a *prestissimo*, with the oboe recalling the same melody. Embedded in the scheme are several Parisian street-cries. Charpentier, incidentally, worked several of these Parisian motifs into the symphonic fabric of "Louise". Delius, however, did not hear the opera till after he had penned his own impressions, so the idea was not borrowed.

Dedicated to Dr. Hans Haym, who conducted the world premiere with the Municipal Orchestral of Elberfeld, Germany, in 1900, "Paris" was first performed in America at a concert of the Boston Symphony Orchestra on November 26, 1906. Max Fiedler conducted.

L.B.

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 Miss Bernice Cohen } *Even Sundays*
 Miss Betty Jane Mayer }
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COMING PHILHARMONIC-SYMPHONY CONCERTS AT CARNEGIE HALL

Under the Direction of
HOWARD BARLOW

SUNDAY AFTERNOON, DECEMBER 19, AT 3:00

Assisting Artist:
ALBERT SPALDING, Violinist

HERRMANN
BEETHOVEN

"For the Fallen"
 Violin Concerto in D major, Op. 61
ALBERT SPALDING

INTERMISSION

BRAHMS
DELIUS

Variations on a Theme by Haydn, Op. 56-A
 "Paris, A Night Piece"
 ("The Song of A Great City")

THURSDAY EVENING, DECEMBER 23, AT 8:45
FRIDAY AFTERNOON, DECEMBER 24, AT 2:30